DOCUMENT RESUME

ED 299 648 CS 506 440

AUTHOR	Lee, Ronald T., Ed.
TITLE	Alternative Learning Experiences for Creative Expression. The Arts and Learning: Interdisciplinary Resources for Education Resource Guide 5.
INSTITUTION	New York State Education Dept., Albany.
PUB DATE	88
NOTE	56p.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Art Activities; Class Activities; Community Resources; Creative Development; *Creative Expression; Elementary Secondary Education; English Instruction; Foreign Culture; Geography Instruction; History Instruction; Interdisciplinary Approach; Language Arts; *Learning Activities; Mathematics Instruction; Science Activities; Second Language Instruction; Social Studies; Teacher Developed Materials
IDENTIFIERS	*Arts in Education Project; Prototypes

ABSTRACT

One of eight guides in the Arts and Learning series, this guide, which was originally developed through the arts in education program of Homer Central School, New York, contains 25 classroom strategies (prototype units or prototype instructional strategies) that can be used by teachers to infuse the arts into their teaching of language arts/English, science, reading, and social studies. Intended as models from which classroom teachers can design instructional units, they provide teachers with a sense of what types of activities might be used in their classrooms. Some activities are designed to encourage the use of certain delivery systems, while others are designed around the use of community resources or mentors, after-school events, or the use of the entire community. The aim of these prototypes is to provide teachers with a wide variety of programmatic vehicles which will help students to master curriculum-embedded objectives, while also encouraging them to become more creative in their efforts to communicate about humans and the environment. Each prototype describes how the arts may be integrated into the curricular goals of various disciplines. Included in this guide are strategies which represent minimal, moderate, and significant integration of the arts into subject matter. The introductory section explains the organization of the guide and contains an example of a prototype planning form. The 25 prototypes follow, each indicating title, time required, arts and general curriculum areas involved, the resulting product, and process suggestions. Three appendixes provide indexes of the prototypes according to arts disciplines, general curriculum areas, and approximate duration. (SR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

The Arts and Learning

ED299648

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Robert M. Teamboly
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Resource Guide 5

ALTERNATIVE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION

Ronald T. Lee
SERIES EDITOR

This resource guide was originally developed through the arts in education program of Homer Central School, New York.

Maria Contento Starmer
PROJECT DIRECTOR

1988

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of The University

MARTIN C. BARELL, *Chancellor*, B.A., I.A., LL.B.	Muttontown
R. CARLOS CARBALLADA, *Vice Chancellor*, B.S.	Rochester
WILLARD A. GENRICH, LL.B.	Buffalo
EMLYN I. GRIFFITH, A.B., J.D.	Rome
JORGE L. BATISTA, B.A., J.D.	Bronx
LAURA BRADLEY CHODOS, B.A., M.A.	Vischer Ferry
LOUISE P. MATTEONI, B.A., M.A., Ph.D.	Bayside
J. EDWARD MEYER, B.A., LL.B.	Chappaqua
FLOYD S. LINTON, A.B., M.A., M.P.A.	Miller Place
MIMI LEVIN LIEBER, B.A., M.A.	Manhattan
SHIRLEY C. BROWN, B.A., M.A., Ph.D.	Albany
NORMA GLUCK, B.A., M.S.W.	Manhattan
JAMES W. MCCABE, SR., A.B., M.A.	Johnson City
ADELAIDE L. SANFORD, B.A., M.A., P.D.	Hollis
WALTER COOPER, B.A., Ph.D.	Rochester
GERALD J. LUSTIG, B.A., M.D.	Staten Island

President of The University and Commissioner of Education
THOMAS SOBOL

Executive Deputy Commissioner of Education
ROBERT J. MAURER

Deputy Commissioner for Elementary, Secondary and Continuing Education
GERALD L. FREEBORNE

Assistant Commissioner for ESC Education Planning and Support Services
JOHN J. MURPHY

Director, Division of General Education
CHARLES J. TRUPIA

Director, Division for Program Development
EDWARD T. LALOR

The State Education Department does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, national origin, race, or sex in the educational programs and activities which it operates. Inquiries concerning this policy of equal opportunity and affirmative action should be referred to the Department's Affirmative Action Officer, Education Building, Albany, NY 12234. Phone (518) 474-1265.

CONTENTS

Acknowledgments iv
Preface v
INTRODUCTORY INFORMATION 1
Introduction 2
Organization of the Guide 3
Example of a Prototype Planning Form 4
PROTOTYPES 5

Junior High School

1. Arm-Chair Trip to a Country 7
2. Build-a-Bug 9
3. Creative Timelines 10
4. Current Affairs 12
5. Dinosaurs 13
6. Geometric Shapes 14
7. The Good Ole Days 16
8. Great Individuals, Famous Americans 18
9. Historic Fashion Show 20
10. The "Me" Generation: 1960's-1970's in America 21
11. Mini-Factory or Mini-Corporation 23
12. Montage/Collage Skills for Social Studies 25
13. Mythology 27
14. Nineteenth-Century Architecture 28
15. The 1920's and 1930's 30
16. Teaching Paragraph Development 32
17. Teaching the Sequencing of Ideas 34
18. Time Capsule 36

Senior High School

19. Artist's Analysis 38
20. Book Report Posters 40
21. Caricature 41
22. Classic Comics 42
23. Puppet Theater 43
24. Three-Dimensional Character Portraits 44
25. Video Parody 45

APPENDIX 47
Prototypes Indexed According to Arts Disciplines 48
Prototypes Indexed According to General Curriculum Area 49
Prototypes Indexed By Approximate Duration 50

ACKNOWLEDGMENTS

Many educators, and hundreds of students, have been involved in the design and trial of the materials in the eight guides of the ARTS AND LEARNING series. Those who helped with the materials from each district included Joan Davidson (Community District Three, Manhattan); Cecille Davis (Community District Six, Manhattan); Maria Starmer (Homer Central School); Prabha Sahasrabuddhe (Middle Country Central School District); Carol Fineberg (New Rochelle City Schools); Kirk Dunklee and Ronnie Smutney (Plainedge Union Free Schools); and Ronald Topping and Joan Sanger (White Plains Public Schools). Ronald T. Lee, Professor and Chairman, Music Department, Wagner College, originated the idea for these guides, received a grant to develop the series, and compiled materials and coordinated activities throughout.

This project was made possible by the cooperative support of the New York State Council on the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council on the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department – Bureau of Arts, Music and Humanities Education); and Robert Sullivan (State Education Department – Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

Photographs on pages 9, 19, 27 and 45 are by Cecille Davis, Supervisor of Art (now retired), Manhattan District 6 New York, New York.

PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE, & WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/Movement	Folk Art/Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA – MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTORY INFORMATION

INTRODUCTION

Teams of teachers from the Homer Central School District developed a set of classroom strategies (prototype units or prototype instructional strategies) that could be used by teachers in their effort to infuse the arts into their teaching. These prototypes serve as models for classroom teachers. They are meant to be illustrative and to provide teachers with a sense of what type of activities might be used in their classrooms. Some of these activities are designed to encourage the use of certain delivery systems, while others are designed around the use of community resources or mentors, after-school events, or the use of the entire community. The aim of these prototype units is to provide the teachers with a wide variety of programmatic vehicles which will help the students to master curriculum-embedded objectives, while also encouraging them to become more creative in their efforts to communicate about humans and the environment. Each prototype describes how the arts may be integrated into the curricular goals of various disciplines. Included in this guide are strategies which represent minimal, moderate, and significant integration of the arts into subject matter.

ORGANIZATION OF THE GUIDE

"Prototype" in Resource Guide 5 is the key word in the organization of this publication. Prototype means "an original model," an example one can use to seek out *alternative* learning experiences for students. Teachers will want to use the twenty-five prototypes included in this guide as catalysts for designing new segments in the curriculum or for expanding units which have already been used. Important questions which must be considered by each teacher include:

- How can the ideas in the prototypes be used in *my situation*?
- In what manner will incorporating these ideas make *my teaching more effective*?
- How do these ideas *fit into the educational goals* set for the students?

Once these questions have been answered, teachers can design and develop instructional units—using and expanding the ideas selected from the prototypes. An example of a prototype planning form follows this section. Teachers should consider the following aspects in their planning:

- The title of the instructional segment and the length of class time
- The general curriculum area(s) and arts discipline(s) involved
- The end-product, in terms of *student* behavior
- The objectives to be mastered by students in skill development and achievement (both in the academic and arts areas)
- A sequential list of the steps in the educational process
- A list of resources needed (human and material, school and community)
- The methods of evaluation used to measure skill development and achievement, and attitudinal change

The prototypes in this guide do not include the objectives to be mastered in skill development, attitudinal change to be achieved, and methods of evaluation. These are closely intertwined with individual situations and need to be determined by each teacher. Even the resources suggested for each of the twenty-five prototypes are of a general nature and are included to give ideas.

For the convenience of those using this guide, the prototypes are categorized both by arts discipline and general curriculum areas. In addition to using these prototypes as resources, teachers should consult with the arts specialists in the school district. Incorporating instruction by the music and art teachers will enrich learning activities. Also, community artists, museums, and performing arts organizations are often very interested in assisting teachers in identifying ways to integrate the arts into the basic education of children.

Example of a Prototype Planning Form

PROTOTYPE:_____

TITLE:_____ TIME:_____

ARTS DISCIPLINES:_____

GENERAL CURRICULUM AREAS:_____

PRODUCT:_____

SKILL DEVELOPMENT, ACHIEVEMENT:

Academic:

Arts:

ATTITUDE CHANGE:

Academic:

Arts:

PROCESS:

RESOURCES:

EVALUATION OF SKILL DEVELOPMENT, ACHIEVEMENT, AND ATTITUDE CHANGE:

PROTOTYPES

Prototype 1

TITLE

Arm-Chair Trip to a Country

TIME

Three Weeks

ARTS DISCIPLINES

Arts/Cultural Aspects in General, Map Drawing, Culinary Arts, Music, Dance

GEN'L CURRICULUM AREAS

Foreign Languages, Language Arts/English, Social Studies, Geography

PRODUCT

Students fabricate a make-believe trip to a country that they are studying. Several aspects of the country's culture are experienced through various activities and projects.

PROCESS

To make the study of a particular country come alive, the students take an "arm-chair" make-believe trip to that country.

1. The teacher shows an example of a passport. Students investigate the need for passports, including vaccinations for health reasons. Students make their own passports with pictures and vaccination records.
2. The class explores ways to get to the country. Students research how much money they need for rail or air travel, hotel or motel, gas, auto (if rented), food, souvenirs, etc.
3. The teacher divides the class into groups which research specific cities and places of interest to visit. Of special interest are the cultural events and institutions in each city.
4. The teacher shows films or travel slides of the country to reinforce learnings and check the accuracy of the students' research.
5. Students draw maps of the regions they plan to visit. These maps should show the major cities as well as the most important cultural sights and events in the country.
6. Study groups research the natural resources and major industry in the country and write reports which they share with other members of the class.
7. To study foods and local culture, students design and write a cookbook giving examples of regional foods. Other students design and fashion regional costumes. A culmination is a "food fair" at which some of these foods are prepared and eaten, and costumes displayed.
8. Folk music and dance from the chosen country are studied and learned.
9. Phrases of the language of the country are learned. Students hold simple discussions using the phrases they have learned.

RESOURCES

Records and tape recordings of folk music
Films of selected country

(continued on next page)

Parents/community members with ethnic backgrounds
Foreign visitors
Travel books and magazines

Prototype 2

TITLE

Build-a-Bug

TIME

Three to four class periods

ARTS DISCIPLINES

Visual Arts, Sound/Music

GEN'L CURRICULUM AREAS

Science

PRODUCT

A three-dimensional model insect that exhibits basic features of insect anatomy and shows adaptive structural features that provide survival advantages.

PROCESS

1. The teacher teaches the basic concepts of structural anatomy that place an organism in the insect class.
2. The teacher covers Darwin's concept of the Law of Natural Selection (survival of the fittest). Organisms that survive to reproduce are those that have some structural or behavioral adaptation that gives them an advantage over other organisms competing for the same food or habitat. Discussion may include examples of camouflage coloration for protection; effective mimicry coloration; structural adaptations of legs, wings, or mouth parts to provide survival advantages under given conditions.
3. The teacher prepares Build-a-Bug scenarios using variables in habitat, diet, food-getting behaviors, means of locomotion, breeding and nesting, social type, and life cycle stages. Students choose scenarios to develop the environment for which the insects must be adapted. Each scenario is unique to a single student.
4. Students design and build three-dimensional model insects that are true to basic insect anatomy and are adapted to compete and survive within the given scenario.
5. Students present the completed models to the class in oral presentations. The teacher should encourage variations of the standard show-and-tell through using taped background music appropriate to the model (e.g., "Flight of the Bumblebee"), creating bug sounds imitating the sounds of the man-made insect, or using actual insect sound effects. The students can make up Latin name classifications for their models.

RESOURCES

Films on insects
Insect displays in museums
Study prints of insects

Prototype 3

TITLE

Creative Timelines

TIME

One week or periodically throughout the year

ARTS DISCIPLINES

Visual Arts, Pantomime

GEN'L CURRICULUM AREAS

Language Arts/English, Reading, Science, Social Studies

PRODUCT

Individual and class timelines based on the sequence of events studied in class. Students use visual and expressive art methods to enhance the understanding of the timeline.

PROCESS

The following process can be used with junior high students of all ability levels. Timelines are utilized in social studies, history, science, music, art, and language arts classes. Timelines are used to show the time sequence of historical events, famous people, cultural events, styles, wars, economic eras, and fads.

1. Students can make individual timelines using lengths of shelf paper. Depending upon the number of years to be shown, students can measure and mark off the years to be studied. The years should be listed across the bottom of the paper. Then the events can be written in vertically as they are studied. If the timeline is interdisciplinary, it could be color-coded to show historical, scientific, and artistic events and eras.

2. The students can also create a class timeline to be placed on the wall of the room. Again shelf paper can be used with events being shown in a variety of ways.
   a. The classroom timeline can be a larger model of individual timelines. Events can be added as they are studied or as they happen.
   b. Pictures and drawings can also be added. When an important event is studied, the students draw pictures of it or create other artistic representations. The class chooses the ones it wishes to add to the class timeline. Art prints of historical events can be studied and included.
   c. Instead of using single pictures to portray events, students can create a collage or montage depicting the significance of a certain date or event.
   d. Objects illustrative of a particular event may be displayed near the timeline. Students meet in small groups to discuss which representative objects should be displayed and how these can be obtained or created.
   e. Near the end of the year, when the timeline is complete, it is used for purposes of review. Each student takes a major date from the timeline and acts it out in pantomime fashion. Other students guess the event from the nonverbal clues.

f. Timelines can also be created by using string stretched along one side of the room. Events and times can be placed on the string using tags which hang down.

3. Timelines can also be created by extending a ball of string. Each student is given an important date or decade to research. Going in chronological order, the teacher hands the string to the first student, who tells about an event. Keeping hold of the string, the student hands the ball of string to a second person, who repeats the procedure. By the end of the activity all students will be holding the string. They can stretch around the room or down the hall to get an idea of the amount of time covered and the relationship between events.
4. Timelines covering short segments of time can be represented by mobiles. The time span is placed across the top of the mobile, and the major events are hung down from it.

RESOURCES

Art prints of historical events
Examples of timelines in history books

Prototype 4

TITLE

Current Affairs

TIME

Throughout school year

ARTS DISCIPLINES

Arts/Cultural Aspects in General, Creative Dramatics, Radio

GEN'L CURRICULUM AREAS

Language Arts/English, Social Studies, Speech

PRODUCT

A series of ongoing activities designed to keep the students informed of current events, with special emphasis on people who make the news. The end products vary from a weekly bulletin board, to a folder of personalities in the news, a weekly news broadcast, a debater preparing a collage of news events, or mock interviews.

PROCESS

The students:

1. Prepare a weekly bulletin board "Glossary of the News." Students contribute information about events and people, names, and locations. Arts and cultural events should be included.
2. Compile folders of "Personalities in the Arts." They clip pictures and articles from newspapers and magazines. Oral reports are given to the class.
3. Write letters requesting information or commending the actions of people in the news.
4. Prepare news broadcasts emphasizing current affairs and/or cultural happenings. Students alternate roles so that all participate.
5. Use the school address system to broadcast news once a week, including school news.
6. Design special bulletin boards at the end of the month ("It Happened in October"). Students compare these events with the previous month's events and predict upcoming happenings.
7. Debate controversial subjects. Two teams prepare arguments about a current issue or topic. Examples:
   - All children should go to school six days a week.
   - Students should learn a foreign language in first grade.
8. Prepare collages of news clippings, pictures, symbols, cartoons, and portions of maps, summarizing a particular event.
9. Invite foreign students to class to tell about their countries.
10. Hold "Man on the Street" interviews with other students in the school asking questions of current interest.
11. Write a newspaper and distribute it to other students in the school. School, community, state, and national general news is included—as is news of arts and cultural events and personalities.

RESOURCES

Community newspaper office
Newspaper editor and members of the news staff
Cultural/arts editors and reviewers
Foreign students and other visitors

Prototype 5

TITLE

Dinosaurs

TIME

One to two weeks

ARTS DISCIPLINES

Visual Arts, Creative Writing

GEN'L CURRICULUM AREAS

Science

PRODUCT

A series of end-products resulting from studying dinosaurs: field trip, timeline, mural, clay models, career education presentations, notebooks, creative stories.

PROCESS

1. The teacher initiates and guides discussions about prehistoric creatures and provides an assortment of library books and reference materials for students to use in their research.
2. If possible, the class takes a field trip to a nearby museum with dinosaur displays.
3. Students create a dinosaur timeline, drawing and painting pictures of dinosaurs appropriate to the times listed.
4. Using a long section of paper, students draw or paint some of the dinosaurs including appropriate background terrain. This composite mural might make an interesting hallway display.
5. Students set up a dinosaur display table using clay models made in art class and a realistic background.
6. The teacher arranges to have archaeologists, artists, geologists, and biologists visit the classroom and describe their fields.
7. Students develop personal dinosaur notebooks which include drawings and biological information.
8. Students research dinosaur names and write short stories based on the descriptive meanings. Examples: Brontosaurus – thunder lizard, Ornitholestes – bird robber, Allosaurus – leaping lizard.

RESOURCES

Natural history museum
Books on dinosaurs
Archaeologists, geologists, biologists
Visual artists

Prototype 6

TITLE

Geometric Shapes

TIME

One to three class periods

ARTS DISCIPLINES

Paper Art, String Art

GEN'L CURRICULUM AREAS

Mathematics

PRODUCT

Students create folded paper and string art designs using geometric motifs. Students study basic geometric shapes plus the more difficult shapes, such as hyperbola, parabola and ellipse, and construct these shapes using art materials.

PROCESS

1. The students study geometric shapes and practice constructing them on plain paper using pencils, rulers, and compasses.
2. Students are introduced to the methods of folded paper design and string art design through a demonstration by the art teacher.
3. Students choose geometric shapes they have studied for construction in folded paper.
4. Students create folded paper designs.

   Example: *Hyperbola* – Draw a circle on a piece of paper, but do not cut it out. Mark a point outside the circle and fold this point onto the circle's circumference. Work around the circle as above. When finished, two branches of a hyperbola are outlined by the creases. Using markers, draw over the creases to form decorative designs.

   Example: *Parabola* – Start with a straight line on paper and a point about three inches away. Fold the point onto the line and crease. Continue doing this up and down the line until the creases develop a parabola. Use colors to outline the shape.

   Example: *Ellipse* – Cut a circle out of colored paper (the bigger the better). Choose and mark some point (not the center) on the circle. Lay the paper flat on the table and bring a point on its circumference up to meet the chosen point and crease. Repeat 20-30 times working around the circle. When finished, lines enclose an ellipse with one fixed point at the center and the other at a chosen point. The more creases you make, the smoother the ellipse. After finishing shape, decorate by repeating the shape with colored lines applied with markers.
5. After practicing the geometric shapes with folded paper, the students are ready to create a string art design using a geometric motif. Students create their shapes out of waxed paper instead of colored paper (or use dittos), marking off all points. The students will then tack the shapes onto a board (from wood, cardboard or styrofoam) with tacks or pins. Pins are placed along exact points and colored string is strung around the tacks to create involved geometric designs.

RESOURCES

Community artists who work with string art or paper sculpture
Area craft shows displaying paper sculpture and string art
Visual artists whose style involves geometric shapes
Films on creating with paper or paper in art

Prototype 7

TITLE

The Good Ole Days

TIME

One Week, depending on extent of involvement

ARTS DISCIPLINES

Creative Writing, Illustrating, Creative Dramatics, Crafts, Music, Culinary Arts, Radio, Television

GEN'L CURRICULUM AREAS

Language Arts/English, Social Studies, History

PRODUCT

A booklet of family stories from the past generation(s), including old home remedies, superstitions, games, recipes, etc., with accompanying illustrations. This may be followed with role-playing events in the past, an "Old Timers Day," and recreating an old radio or television show.

PROCESS

The prototype is designed to accompany the study of immigration and/or the early part of this century (1900's-1940's). In many instances, students have direct contact with family members who immigrated to America. Other students have lost contact with their family heritage. Both types of students are given the opportunity to listen to (through interviewing) family member(s) and learn more about their family heritages.

1. Family Trees

After studying the various waves of immigrants that flocked to America beginning in the 1840's (with reasons why they came, how they arrived here, and the problems they faced), students develop their family trees. On prepared worksheets they write down as many names as possible of their ancestors. This, of course, would have to be done by interviewing family members. A class period may be spent discussing what each student learned. The teacher should list the countries from which the students' families emigrated on the board. If the students are American Indians, they are not considered immigrants. These students find out from which American tribes they originated.

2. Family Ways

Students, by either tape recording or writing, interview family members to discover what life was like in past generations. If a student has a family member who is an immigrant, the questions may be geared to life in the "old country" and the adjustment to a new life in America. A list of sample questions should be provided by the teacher. The students are to write an essay describing some aspect of their families' lives. Some topics may include: old games children used to play, family recipes, explanations of the way people dressed or thought (superstitions, old tales, or old home remedies), sample verses of favorite songs, old crafts, and even school life during those days.

3. In-class Activities

Students bring in their rough drafts of their interviews (or their tape recordings). Class time is spent compiling information from the interviews and student essays, and categorizing this information for a class booklet. Students work on rewriting their work –

checking spelling, punctuation, grammar, and usage. Some students may work on illustrations to accompany their contributions. A select group of typists, working with the teacher, begins typing the final copy. The booklet is printed, assembled, and distributed.

Optional activities:

1. Students recreate an event of the past through role-playing, using scripts and dressing up in clothes.
2. Many activities may be incorporated into an "Old Timers Day." Old games are demonstrated; crafts such as quilting, stenciling, painting, rug making, needlepoint, and weaving are displayed. A fashion show of various styles and eras may be conducted.* Speakers might explain certain aspects of the "good ole days" such as war, depression, migrating, collecting and using antique tools, and playing folk music. Students may bring in samples of family recipes and present a dinner theater.
3. Students present an old radio show, complete with script that incorporates many of the stories and anecdotes contributed by the class.
4. Students recreate an old television show using videotape equipment and technicians from the class.

RESOURCES

Historical societies
Historical museums
Films depicting past life in general or aspects of immigration
Radio and television stations
Tape recordings of old radio programs

* See Prototype #9.

Prototype 8

TITLE

Great Individuals, Famous Americans

TIME

One-two weeks

ARTS DISCIPLINES

Visual Arts, Creative Dramatics, Videotaping, Music, Photography

GEN'L CURRICULUM AREAS

Language Arts/English, Writing, Reading, Social Studies, History

PRODUCT

Oral, visual, auditory, and written presentations by students of biographical information about famous individuals.

PROCESS

1. Students research famous personalities appearing in a particular unit of study (e.g., famous political figures of the 1800's, famous American artists of the 1960's, famous baseball players of the 1930's). Before beginning the research, the students should be guided by a list of biographical questions. These questions would help the students organize information about the person's lifestyle, contributions, and physical appearance. Students should also research costumes or clothing worn, and musical and artistic styles prevalent during the person's lifetime.
2. After the research is completed, the teacher and the student review the information for accuracy.
3. The teacher and the student explore the different formats available for the class presentation of the biographical information. Formats are:
   a. *Public interview*. The student becomes the famous person, dressing and speaking as the character would in response to questions asked by class members.
   b. *What's My Line?* A panel of students questions a student character to guess the right personality.
   c. *Oral presentation with special effects*. The student presents a speech which was made by the character. The student dresses as the character and includes music, objects, or tape recordings of things that were important during the character's lifetime.
   d. *Videotaped interview*. The character is interviewed by a student reporter on a videotape which is played to the class.
   e. *Dramatic event*. The student acts out an event in the character's life.
   f. *Artwork symbolizing the character or events in the character's life*. The student draws or paints portraits of the character.
   g. *Music or sounds of the character*. The student tape records and plays sounds and songs used by the character or symbolizing the life of the character.
   h. *Photography or slide presentation*. The student photographs events in a character's life (from

pictures in books and paintings) and presents a narration to go along with the slides or photographs.

4. When using any of the above formats, students could work as individuals or in teams. They could also present famous couples in history such as Eleanor and Franklin Roosevelt or famous groups such as the signers of the Declaration of Independence.
5. Students should hand out materials to the audience as they present their characters. These handouts could be used for enrichment or for later testing.

RESOURCES

Films, records, and art prints depicting famous individuals
School resource or media center
Historical societies and museums
Actors impersonating famous people

Prototype 9

TITLE

Historic Fashion Show

TIME

One to two weeks

ARTS DISCIPLINES

Costume and Fashion Design, Music, Photography, Videotaping

GEN'L CURRICULUM AREAS

Language Arts/English, Social Studies, History

PRODUCT

A fashion show using costumes from an area museum or other community resources. The show would be accompanied by appropriate music and narration created by the students. The show would be presented to the student body and/or an adult group, and documented in a videotape and photo journal.

PROCESS

Many articles of clothing from the past have been donated to local museums. Many museums do not have the space to exhibit these costumes, and they hang in closets unnoticed by most visitors. Also, many of the older costumes cannot be worn by most adults today because people are larger today than they were 100 years ago. Junior high school students are perfect models for the clothes because of their slimness and height. A fashion show displaying the old clothing worn by junior high students would be an excellent way of displaying the costumes to the student body. The study of the costumes could be done by reviewing the costumes first, then choosing a theme or a particular time period, and trying to locate the costumes suitable for study.

1. Selected students visit the museum to see the costumes.
2. Each student selects a costume to model and makes a sketch of it.
3. Students return to the library to find reference material on the style of clothing and the era when it was fashionable.
4. Some students work on a set or backdrop to use in the show.
5. Some students are responsible for narrating the show. Research done by the students for sketches and fashion history is used for the narration.
6. Music is selected and taped to coincide with the modeling of the costumes.
7. Students must rehearse the movement and staging for the show, and design a program for the student body.
8. The students perform the fashion show to the student body (and/or an adult group). The show should be videotaped. Each student displaying a fashion should be photographed, and the photographs should be placed in a photo journal.

RESOURCES

Films on clothing and fashion design
Pictures in books on American history and the history of fashions in the United States
Museum exhibits
Clothing kept by parents and grandparents

TITLE

The "Me" Generation: 1960's – 1970's in America

TIME

One week, depending on extent of involvement

ARTS DISCIPLINE

Visual Arts, Creative Writing, Music, Dance

GEN'L CURRICULUM AREAS

Social Studies, History, Language Arts/English

PRODUCT

Students present a series of activities relating to the happenings and moods of the 1960's and 1970's. They can identify messages sung by vocalists of the era and appreciate the integration of art with self-expression.

PROCESS

Studying a contemporary era is difficult because of its close proximity in time. However, as each new generation emerges, there is a natural curiosity as to what went on in previous decades. A general overview of the 1960's and 1970's, using a chronological series of important events, serves as the introduction. This is followed by a description of the mood and mood changes of youth, artists, musicians, fashion designers, politicians, and others. The following topics should be among those studied:

- 1960 presidential election. John F. Kennedy promises a "New Frontier" and a new decade for Americans including more involvement of youth. JFK felt that America was ignoring its poor minorities, and sought to create programs to help them.
- Assassinations of political leaders (Martin Luther King, John F. Kennedy, Malcolm X, Robert F. Kennedy).
- Stepping up of U.S. involvement in Vietnam.
- Civil rights movement.
- Emergence of youth disillusionment with the affluent society.

Suggested activities:

1. Music

Students listen to songs of the 1960's and 1970's and read the lyrics. They write or discuss what messages they think the songs are conveying.

2. Art

After studying pieces of the abstract expressionist art of the 1960's, students create an art work which expresses their feelings about a national or world problem.

3. Writing

Students compose a song, poem, or essay to express their disillusionments with life in this decade. It may represent a simple protest of a policy in the school or community, or it may deal with a national issue. A discussion should follow on each product. Students can

(continued on next page)

and do have an active role in changing things or "righting" a wrong. Further discussion may involve *how* one does go about changing things in society.

4. *Reading*

Students read essays, articles in newspapers and magazines, and books which were written to protest a situation or event in the 1960's and 1970's. They identify the protest themes and the expressive techniques used to influence the reader.

5. *Fashion and Dance*

A presentation of the dress styles of the '60's and early '70's coupled with a demonstration of the dancing steps used by the youth would enrich this unit. The class could sponsor a "1960's Day" when students dress as students did at that time and dance the popular dances.

RESOURCES

Parents and community residents who grew up during the 1960's and 1970's
Films about events of the time
Recordings of protest songs
Prints of expressionist abstract art
Newspaper archives

Prototype 11

TITLE

Mini-Factory or Mini-Corporation

TIME

One to two weeks

ARTS DISCIPLINES

Advertising Design, Crafts, Creative Dramatics

GEN'L CURRICULUM AREAS

Language Arts/English, Mathematics, Social Studies, Business

PRODUCT

A simulation of a corporation formed through the sale of stock and established with the purpose not only of making a profit, but also of giving the students as true-to-life an experience in an actual corporation as possible.

PROCESS

1. The unit begins with a study of industrialized society, including the following terms:
   - mass production
   - industrialization
   - division of labor
   - standard parts
   - assembly line
   - partnership
   - corporation
   - shares of stock
   - stock holders
   - dividends
   - union
   - bargaining, strike
   - depression, boom
   - union shop, open shop

2. Films are shown, and field trips to local businesses are arranged to give the students a true picture of industry.

   The teacher assigns the students to their roles in a corporation. The products manufactured and sold by the corporation may be decided upon either by the teacher or with the students. The product should be something that can be assembled in an assembly line. Stock must be sold first in order to raise the capital for the initial investment in the materials. The secretaries record the names of the stockholders and how many shares were sold. Stock could sell for one to five cents each; a limit may be placed on the total number sold. For example, if a corporation needs $8 for raw materials, it sells 160 shares at five cents a share. To pay the employees' salaries, more shares should be sold.

   Students' roles in the corporation include:

Executives	2
Plant foremen	3-4
Advertisers	2-3
Secretaries	2
Accountants	2
Sales people	3-4
Purchasers	2
Production workers	11-15

4. The project is designed to cover the following areas:
   a. The concept of mass production, combining the use of the assembly line with division of labor

(continued on next page)

b. Social strata in a factory in which each position represents a particular economic level with different degrees of responsibility, decision making, and prestige
c. The application of various arts skills in industry
d. Relationships between labor and management (Collective bargaining may be incorporated during the "working day." The production workers select representatives to meet with the executives and accountants to negotiate their salaries and working conditions.)

5. After the finished products have been sold, a general meeting is called by the executives. The accountants report the extent of the company's success. After all bills and salaries have been paid, the remaining monies are returned to the stockholders as dividends. Then, the corporation is dissolved.
6. The schedule of the corporation might be as follows:

Day 1

- Organizational meeting, setting up of the corporation
- Selection of roles
- Name of corporation determined
- Product to be manufactured and sold to be decided
- Sale of stock

Day 2

- Executives and accountants plan finances (revenues and expenses)
- Workers collectively bargain with executives and accountants
- Workers and foremen begin production on an art product

Example of production line—
Product: Mini-Rug
Line 1: Yarn is cut
Line 2: Mesh is cut
Line 3: Mesh is taped on edges
Line 4: Artists design and draw on mesh
Line 5: Rug hooked according to design

- Advertisers work on jingles and posters advertising the product
- Salespeople plan schedules and sales approach
- Secretaries record decisions made by executives
- Purchasers make sure there are sufficient materials

Day 3 and 4

- Continuation of Day 2
- Advertising begins

Day 5 and 6

- Product goes on sale

Day 7

- Corporation meeting and "pay day"

7. Questions to explore after the project might include the following:
   a. What were your feelings about the role you played? Any problems with that role?
   b. What are the advantages of having a corporation? Disadvantages?
   c. What problems of mass production exist for an assembly line worker?
   d. What is the importance of advertising? How should it be done?
   e. What is the importance of efficiency and quality control in a corporation?
   f. Why are there labor-management problems in some businesses?
   g. Who had pride in their work? Why? Why not?
   h. Any feeling of inequality? Why?

RESOURCES

Area factories/businesses
Design artists in advertising
Films on topics related to industry/business
Stock brokers/accountants
Parents who are factory workers or business people (representing any of the roles played in the project)
Craftsperson/artist depending on the art product

Prototype 12

TITLE

Montage/Collage Skills for Social Studies

TIME

Three class periods to one week

ARTS DISCIPLINES

Visual Arts

CEN'L CURRICULUM AREAS

Business, Language Arts/English, Physical Education, Reading, Science, Social Studies

PRODUCT

Students produce art works depicting various topics, an era, group of people, or event in collage or montage form. In the process they learn skills in sorting, sequencing, and developing main ideas – skills used in several subject areas.

PROCESS

In this particular lesson collage and montage forms in art are used to teach and reinforce skills in sorting, sequencing and developing main ideas in several general curriculum areas.

1. Students study the art forms of collage and montage. Collage is a set of cut paper and three-dimensional images arranged on a background and pasted in a composition which forms a theme, while montage is a set of cut paper photographs or drawn images, only two-dimensional, which also conveys a theme. Prints by such artists as Pablo Picasso or Georges Braque are studied by the students to identify the main ideas, determine the composition, and answer questions about why the artists chose and arranged the images as they did.
2. Students are given the assignment of creating collages/montages using the information given in Step 1 plus detailed descriptions of themes they could use, which pertain to the selected areas of study (such as individual rights, mammals, sports figures of the 1960's). Students choose the art form they wanted to use and then search for photographs, make drawings, or find three- dimensional objects that could be used.
3. Students begin the cutting, sorting, and arranging process necessary for producing collages/montages. Emphasis is placed on:
   a. Necessary number of images needed to get a point across, without clutter
   b. Placement of images on the background (chronological, left to right, color coded, top to bottom, center outward)
   c. Types of images needed to get the main idea across
4. Students neatly paste the images to the background after the preliminary arrangements are complete.
5. Students display their collage/montage art pieces. The teacher and students evaluate each piece, asking the following questions:
   a. Does the collage clearly portray the idea?

(continued on next page)

b. Are the shapes well cut and cleanly placed?
c. Are there images unrelated to the idea?

6. The study of sequencing and sorting can be done before or during the collage/montage assignment and can be used as a reinforcement of these skills.

RESOURCES

Slides of collage/montage work by other students
Showings of collages and montages in area art museums

Prototype 13

TITLE

Mythology

TIME

One week to one month

ARTS DISCIPLINES

Visual Arts, Creative Writing, Creative Dramatics, Music, Mime, Puppetry

GEN'L CURRICULUM AREAS

Language Arts/English, Reading, Science, Social Studies, Writing

PRODUCT

After studying Greek and Roman history, students design and construct constellation charts, a play with or without scenery and costumes, murals, and dioramas.

PROCESS

1. While studying Greek and/or Roman culture, or constellations, students read Greek or Roman myths. They select one or more of the following activities:
   a. Draw or paint a character or situation in a myth.
   b. Make a large mural describing a myth or gods/goddesses in action.
   c. Make a mobile showing relationships between gods and goddesses.
   d. Draw a constellation and read the corresponding myth.
   e. Write a different ending for a myth.
   f. Write and act out a play about a myth with scenery and costumes.
   g. Role play various gods and goddesses in the classroom.
   h. Write a news story for a Greek or Roman newspaper reporting the myth as if it had just occurred.
2. Students listen to classical music with mythological themes and discuss the moods evoked. They study the musical elements used to evoke a particular mood or feeling. The students might act out a myth (mime) using music as a background.
3. Students design and construct puppets and write scripts for puppet shows, reproducing myths in a theatre setting.

RESOURCES

Constellation charts
Books on Roman/Greek myths
Study prints of art works
Planetarium
Puppeteer
Dramatist

Prototype 14

TITLE

Nineteenth-Century Architecture

TIME

Two weeks

ARTS DISCIPLINES

Architecture, Photography, Music, Mime, Creative Writing, Industrial/Commercial Design

GEN'L CURRICULUM AREAS

Language Arts/English, Reading, Social Studies, Writing

PRODUCT

Student-produced slide and tape presentations of 19th-century architecture in the community.

PROCESS

Students study about life in the 19th century in social studies. Many of the buildings in older communities were built in the last century. One of the most important possessions of a community is this architecture. Yet, it is one of the most overlooked resources for studying the past. The purpose of this unit is to enable students to be able to identify the various architectural styles of the 19th century. This awareness on the part of the students will lend to a heightened appreciation of their community and its buildings.

1. Students view films and slides of 19th-century architecture which focus on common styles of buildings in the last century. The teacher helps students to recognize the basic characteristics of different styles.
2. The teacher gives study sheets to the students in which the characteristics of each style are outlined with sketches to illustrate these features.
3. Time is devoted to developing a vocabulary of terms used in discussing buildings and parts of buildings.
   - facade
   - gable roof
   - hipped roof
   - gable end
   - elliptical windows
   - balustrades (railings)
   - fan-shaped
   - columns (Doric, Ionic or Corinthian capitals)
   - cornice
   - arches
   - board and baton siding
   - eaves
   - cupolo
   - steep pitched or low pitched roof
   - bay windows
   - dormer
   - ornamentation
   - tower
   - octagonal
   - symmetrical (asymmetrical)
   - stained glass
4. Students are taken on a walking tour of the community. The study sheets should be used to help identify the various styles.
5. The class is divided into groups, each group studying a different style of architecture in depth.
   - Federal Style (1790 – 1830)
   - Greek Revival (1820 – 1850)
   - Gothic Revival (1830 – 1880)

- Italian Villa (1840 – 1870)
- Octagon (1850 – 1860)
- Queen Anne (1880 – 1890)
- Other (commercial and civic buildings, churches)

Each group is responsible for selecting good examples of that style of building. The group is to photograph each building, including close-up pictures of the distinctive features that characterize that style.

6. After the slides are developed, a narration is written to accompany each slide. The narration is tape-recorded on a cassette. Music might be added to the narration that coincides with the time period of that particular style.
7. Each group presents its slide-tape presentation to the class.

Optional activities:

1. Mime is used to express the feeling of a style. For example, Greek Revival gives a feeling of heaviness and strength with columns and triangular pediments.
2. A particularly interesting house is used as the background for a fictional story about a family that lived there.
3. Students interview the owners of the houses that have been photographed, to learn more of the history of those houses.
4. Students design floor plans of their own "favorite" 19th-century house.
5. The class does a search on one of the properties to learn more about the history of the house. A trip to the county clerk's office is necessary to do a search.
6. Appropriate short stories and novels are read and studied as part of this unit.

RESOURCES

Architects
Films on architectural styles of the 19th century
Pictures of 19th-century buildings in books on the topic

Prototype 15

TITLE

THE 1920'S AND 1930'S

TIME

One – two weeks

ARTS DISCIPLINES

Visual Arts, Creative Dramatics, Creative Writing, Dance, Music

GEN'L CURRICULUM AREAS

Language Arts/English, Social Studies, History

PRODUCT

Students complete a thorough study of the 1920's and 1930's by researching aspects of life then and sharing it with the rest of the class through artistic presentations.

PROCESS

An overall historical picture of the events of the 1920's and 1930's is provided by the teacher in advance. The following suggestions help reinforce the information given by the teacher:

1. Students are divided into groups. Each group researches an aspect of life in the 1920's and 1930's:
   a. Music, Art, Literature
   b. Sports
   c. Pastimes and Fads
   d. Important National Events
   e. Heroes and Villains

2. As the groups begin researching their topics, the teacher provides some direction and suggests ideas to be stressed:
   a. Music, Art, Literature
      - Dances (charleston, fox trot, black bottom, shimmy, conga, jitterbug)
      - Literature (Ernest Hemingway, George Bernard Shaw, H.L. Mencken, Edna St. Vincent Millay, Eugene O'Neill, Sinclair Lewis, Carl Sandburg, John Steinbeck)
      - Music (jazz – Al Jolson, Billie Holliday, Louis Armstrong, Cab Calloway, Cole Porter; and big bands – Count Basie, Benny Goodman, Tommy Dorsey, Glen Miller)
      - Art (cubism, surrealism, art deco, Dadaism, social realism, WPA artists, folk art)
   b. Sports
      - Baseball (Babe Ruth, Lou Gehrig)
      - Football (Red Grange)
      - Boxing (Gene Tunney, Jack Dempsey)
   c. Pastimes and Fads
      - Radio (Rudy Vallee, Orson Welles, Amos 'n' Andy, George Burns, Fred Allen)
      - Silent movies and "Talkies" (Valentino, Shirley Temple, Greta Garbo, Ziegfield, Lon Chaney, Charlie Chaplin, Buster Keaton, W. C. Fields, Fred Astaire, Jimmy Cagney, Judy Garland, Clark Gable, Mae West, Bing Crosby, Marx Bros.)
      - Bootlegging

- Marathon dancing
- Comic strips (Little Orphan Annie, Dick Tracy, Flash Gordon, Buck Rogers, Walt Disney)
- Automobiles
- Zoot suits and other fashions

d. Important National Events
- Harding's Teapot Dome scandal
- Stock market crash (1929)
- Scopes "Monkey" trial (1925) – Darrow vs. Bryan
- Election of Franklin D. Roosevelt
- FDR's New Deal
- Fear of communism, nazism, fascism
- Re-emergence of KKK xenophobia
- The Great Depression
- The World's Fair (1939)

e. Heroes and Villains
- Charles Lindbergh, Amelia Earhart
- Racketeers (Al Capone, Baby Face Nelson, Pretty Boy Floyd, Bonnie and Clyde, Ma Barker, John Dillinger)
- FBI (J. Edgar Hoover)
- Various movie stars and radio personalities (see group listed under Pastimes)
- Helen Keller

3. Students demonstrate old dance steps, sing songs of the times, perform old radio shows or dramatize actual events that happened. Students re-create famous art forms of the times and role-play personalities and speeches.

RESOURCES

Historical societies
Historical museums
Historians teaching at colleges
Films of personalities, events, trends
Tape recordings of radio shows

Prototype 16

TITLE

Teaching Paragraph Development – Main Ideas and Supporting Details

TIME

Several weeks or periodically throughout the year

ARTS DISCIPLINES

Visual Arts, Cartooning, Music

GEN'L CURRICULUM AREAS

Language Arts/English, Reading, Writing, Science, Social Studies

PRODUCT

Students recognize main ideas and supporting details through various visual and expressive methods. They can write coherent paragraphs demonstrating main ideas and supporting details.

PROCESS

The following process can be used in language arts classes as well as other disciplines such as science and social studies. The understanding of paragraph development affects any subject where the student reads and writes. The process described is a listing of activities that can be used in unit form, or throughout the year.

1. Work with pictures
   a. The teacher projects a picture for the class to see, and helps the students to observe the main idea and details that support that idea. Students repeat the process individually. Pictures used can be works of art or pictures cut from magazines.
   b. Pictures are cut up, and the pieces are distributed, one to each student. Students find other students who have parts of the picture, and they put it together. Then each group analyzes its picture for the main idea and supporting details.
   c. Students find their own pictures, cut them into pieces and give the pieces to classmates to analyze.
2. Using the newspaper
   a. Current pictures and articles from the newspapers are analyzed for main ideas and supporting details.
   b. Political cartoons are studied to see how the detail conveys a main idea.
3. Using artistic expression
   a. Students design posters using a main idea and supporting details.
   b. Students design and build mobiles. The main idea goes at the top with the supporting details hanging from it.
   c. Students design montages or collages organized around a main idea.
4. Using music
   a. Students examine songs to identify the major themes and supporting detail.

5. Using written examples
   a. Students examine paragraphs containing extra details that do not belong under the main idea and cross these out.
   b. Students examine sentences stating supporting details and add a sentence stating the main idea.
   c. Students are provided with a main idea and have to write a paragraph adding sentences with supporting details.

RESOURCES

Study prints of art works
Newspapers and cartoons
Cartoonist
Examples of mobiles
Collages or montages in museums

Prototype 17

TITLE

Teaching the Sequencing of Ideas

TIME

To be used as a unit or throughout the year

ARTS DISCIPLINES

Drawing/Cartooning, Music, Mime

GEN'L CURRICULUM AREAS

Language Arts/English, Reading, Writing

PRODUCT

To enhance skill development in sequencing, students participate in a variety of verbal, academic, artistic, musical, and movement activities.

PROCESS

The following is designed to teach the sequencing of ideas which would be applicable to both reading and writing.

1. *Verbal activities*
   a. The teacher cuts up a story and gives a section to each student. The story is cut so that word clues help to give assistance in establishing the order. Each student reads a section aloud when it fits into the sequence.
   b. Students are seated in a circle. The first student starts an original story. Each student in the circle adds a part to the story. When it is finished, the teacher relates the process to the importance of sequencing ideas.
2. *Academic activities*
   a. Students read a selection and then summarize the events in correct sequential order.
   b. The teacher gives the students a reading selection where the information is obviously not in correct sequence. They are to re-write the selection placing the information in correct order.
   c. Students write a paragraph of instruction or explanation paying close attention to the order in which the information is presented.
   d. The teacher writes the sentences of a paragraph on large pieces of paper and gives each sentence to a student to hold. Other students arrange the students holding the sentences in correct sequential order.
3. *Artistic activities*
   a. The teacher cuts up comic strips and has the students arrange the pictures in sequential order.
   b. Students draw their own comic strips. The teacher gives them a main character and situation to develop and lets each student create a comic strip on a story board. Dialogue should be included; under each picture there should be action statements describing what's going on. The comic strips can be used as the basis for a slide/tape production.

4. *Musical activities*
   a. The teacher selects a piece of popular music which has lyrics that are familiar to most of the students and mixes up the lines. Students work on identifying the proper sequence in relation to the meaning of the lyrics.
   b. Students learn a folk song or ballad describing a situation or event. They mix up the musical phrases and see how it sounds out of order. One can emphasize the importance of the beginning and ending of a sequence in music as well as in writing.
5. *Movement activities*
   a. Using pantomime, students act out the sequence of events in stories they have written themselves.
   b. Students can take a list of scrambled ideas and act out the correct order of events.

RESOURCES

Stories, poems
Newspaper articles
Comic strips
Recordings of popular music
Folk songs or ballads
Mimist
Cartoonist

Prototype 18

TITLE

Time Capsule

TIME

Three Class Periods

ARTS DISCIPLINES

Visual Arts, Photography, Videotaping, Dance, Music, Poetry

GEN'L CURRICULUM AREAS

Language Arts/English, Social Studies

PRODUCT

Students put together a time capsule which includes items describing the present time. The time capsule is sealed and locked away until the students reconvene at an agreed upon future date (10/15/20 years from the present).

PROCESS

The students are given an opportunity to record, or create history, utilizing events of the present time. The teacher shows examples of time capsules that have been made and locked up until a determined period of time has elapsed. For example, an eighth grade class may decide to open the time capsule at its tenth class reunion from high school. Students determine what is to be preserved and recorded for the future. Some research and value judgment must be made with the aid of the teacher.

Suggested activities:

1. Students are interviewed, drawing upon their written autobiographies. Sample questions might include:
   a. What are the main features of your appearance?
   b. In your opinion, what is the most important problem the nation is facing?
   c. What would you like to become after high school?
   d. Who are important people in your life – or in the nation?
   e. What is wrong with the older generation?
   f. Who is your favorite movie star? Singer?
   g. Which person in history do you admire the most and why?
   h. If you could change the nation (or the world), what would you change?
   i. What will a home in the future be like? A school?
2. Students include a videotape of the most recent dance (with popular songs). They must actually demonstrate the dance.
3. Students find and preserve valuable newspaper headlines that they feel mark important events of the time.
4. Students write news shorts of the important events during the past year.
5. Students write or tape predictions of what they feel the future will hold. Example topics: life at home, shopping practices, schools, music, art, space travel, energy, medicine.

6. Students create art pieces that represent the present time (drawing, painting, sculpture).
7. Students videotape a fashion show to demonstrate the clothing that is presently in style.
8. Students submit recipes or descriptions of their favorite foods.
9. Students submit poems expressing either their feelings or experiences.
10. Students submit records or tape recordings that they feel represent the music of the time.
11. Students write or tape record descriptions of recent scientific advances.
12. Students write songs of their own creation and tape record the performance.
13. Students design and assemble a photo journal of class happenings.

RESOURCES

School resource/media center

Prototype 19

TITLE

Analysis of an Artist's Work

TIME

Two Weeks

ARTS DISCIPLINES

Visual Arts, Photography

GEN'L CURRICULUM AREAS

English

PRODUCT

Research papers on famous artists and visual/oral presentations on art works by those artists.

PROCESS

1. The teacher places names of artists on index cards:

Arp	Bearden	Bonheur	Bruegel (elder)
Cassatt	Cezanne	Church	David
da Vinci	Degas	Delacroix	El Greco
Escobedo	Evans	Gauguin	Giotto
Goya	Hokusai	Hopper	Ingres
Kent	Klee	Leibes	Li Tang
Malliol	Matisse	Michelangelo	Monet
Mondrian	O'Keeffe	Potter	Picasso
Raphael	Rembrandt	Renoir	Rodin
Rosetti	Seurat	Sheller	Tiffany
Van Gogh	Vila	Wyeth	

2. Shuffle the cards well and give one to each student. The assignment is to write a research paper answering the question: "Why is this artist considered to be great?" The paper is to be at least 450 words long, contain a minimum of two footnotes, and have a bibliography.
3. The student chooses one example of the artist's work and has a slide made of that work. The student shows the slide to the class and explains why this particular work of art is considered famous, using terms such as the following:

Balance:	Equilibrium of opposing visual attractions or forces
Intensity:	Degree of strength, saturation, or purity of color
Center of Interest:	Most important area of the painting
Contrast:	A combination of opposite or nearly opposite qualities
Form:	Total appearance of all the elements of design
Movement:	A series of separated points or other units that lead the eye along a path
Repetition:	Repeating or echoing of a shape, hue, value
Shape:	A two-dimensional pattern such as a circle, square, rectangle, or triangle
Texture:	The quality of a surface such as rough, smooth, dull, or glossy
Unity:	Cohesion, consistency, oneness, coherence, integration
Shading:	Pattern of light and dark

RESOURCES

School and community libraries
Resource/media center
Individual prints or bound collections of prints by famous artists

46

Prototype 20

TITLE

Book Report Posters

TIME

Open

ARTS DISCIPLINES

Visual Arts

GEN'L CURRICULUM AREAS

English

PRODUCT

Artistically designed and persuasive posters.

PROCESS

1. After reading novels, the students design, draw, and paint posters, the purpose of which is to motivate others to read the novels. The posters should satisfy three basic criteria:
   a. Clear selling point
   b. Readability
   c. Artistic workmanship
2. Either illustrations, abstract designs, or cartoons are to be included in the designs of the posters as part of the selling point. Lettering may be done by using different sizes and styles of stencils, but the teacher may find that it is easier for the students to work without them.
3. Each poster should identify the book, author, and some indication of its content (e.g. drama, mystery, romance, science fiction).

RESOURCES

Personnel from an advertising company
Designers of newspaper or magazine advertisements

Prototype 21

TITLE

Caricature

TIME

To be completed during the reading of a novel or short story

ARTS DISCIPLINE

Cartooning

GEN'L CURRICULUM AREAS

English, Reading

PRODUCT

Completed caricature drawings of characters from short stories and novels.

PROCESS

1. Students read short stories or novels and select characters from which caricatures will be drawn.
2. The teacher shows examples of caricature drawings and explains the nature of caricature (i.e., exaggeration of striking characteristics, minimalization of unimportant detail).
3. Students sketch their caricatures in pencil, and seek criticism from other students, the teacher, and the art specialist.
4. Following teacher approval, students produce final copies on good paper with felt tip pens.
5. Students present their caricatures to the class explaining why they chose to draw the caricatures as they did. For each drawing, the teacher and students consider the quality of artistic technique and the extent to which there is an exaggeration of striking characteristics.

RESOURCES

Cartoonist
Comic books
Cartoons on editorial pages of newspapers
Maus, etc.

Prototype 22

TITLE

Classic Comics

TIME

To be created throughout course of reading a book

ARTS DISCIPLINES

Cartooning

GEN'L CURRICULUM AREAS

Language Arts/English, Reading

PRODUCT

Illustrated synopsis of a book which is displayed as it is being created by class members (similar to "Classic Comics").

PROCESS

1. The teacher selects a book to be read by the class.
2. As each chapter is read and discussed, the teacher assigns two or more students to:
   a. create a list of important events from the chapter,
   b. decide on the number of frames for the cartoon strip and the content of each frame, and
   c. reproduce the final product on good drawing paper with felt tip pens (black ink).
3. The teacher displays the cartoon strips in the same order as the chapters of the books. At the end of the project, the teacher and students evaluate the clarity and accuracy of the cartoon strips in representing the main ideas and events of the book.

RESOURCES

Cartoonists
Comic books
Comic strips in newspapers

Prototype 23

TITLE

Puppet Theater

TIME

Three to five class periods

ARTS DISCIPLINES

Puppetry, Creative Dramatics, Creative Writing, Videotaping

GEN'L CURRICULUM AREAS

English

PRODUCT

Puppet plays which are presented to the class as well as videotaped for future use.

PROCESS

1. The class is divided into groups of two or three. The groups are instructed to write a short (5 to 10 minute) one-act drama or comedy appropriate for a puppet performance.
2. Rather than making complicated puppets, hands are used to represent heads. Lips may be drawn on with lipstick, and eyes and eyebrows with an eyebrow pencil. The body is indicated by simply wrapping the upper arm with a dish towel or other piece of cloth.
3. After writing the dialogue, the students need time to learn their lines and to rehearse their play.
4. Puppet theaters may be made by scoring and bending a sheet of corrugated cardboard and cutting a stage opening in it. No curtain or backdrops are required. By making the stage on the teacher's desk, support for the arms is provided while the plays are presented.
5. All performances are videotaped and evaluated in class.

Optional activities:

1. Students design and make puppet heads and sew clothing for the puppets.
2. Students design and construct a puppet theater with curtains, backdrops, scenery, and props.

RESOURCES

Puppeteer
Puppet theater company
School media/resource center

Prototype 24

TITLE

Three-Dimensional Character Portraits

TIME

Approximately four class periods

ARTS DISCIPLINES

Visual Arts, Mask Making

GEN'L CURRICULUM AREAS

English

PRODUCT

A series of masks are designed and made, characterizing a character(s) in a novel or myth.

PROCESS

1. At the completion of reading and discussing a novel or myth, students create masks of character. The characters may be either of their own choice or assigned by the teacher.
2. Students draw and paint portraits of the character so they have models to follow as they make their masks.
3. The base of the mask is formed by applying layers of Paris-Craft to the face. Strips (6" to 10") of Paris-Craft are dipped in water and smoothed across the face. After two or three layers are applied, the mask base is allowed to dry for at least 10 minutes (until firm) and then lifted from the face.

Caution:

a. Grease the face with a thick coating of vaseline to prevent Paris-Craft from sticking.
b. Provide breathing tubes by inserting drinking straws in the nostrils or mouth.

4. Elastic string is attached to the mask for support.
5. Additional features are applied to the mask by placing more Paris-Craft on the mask.
6. When the mask is dry, tempera paint is applied. Mood or character may be imparted through creative use of color.

RESOURCES

Museums displaying masks

Prototype 25

TITLE

Video Parody

TIME

One Week

ARTS DISCIPLINES

Videotaping, Creative Dramatics

GEN'L CURRICULUM AREAS

English

PRODUCT

Parodies—written, acted out, and videotaped by students.

PROCESS

1. After a class discussion on the concept of parody, the teacher provides videotaped or filmed examples of parody.
2. Students define other terms which are applied to their projects. Examples: burlesque, slapstick, sarcasm, irony, and invective. They write short narrations of each example and relate them to the class.
3. Students write, act out, and videotape their own parodies. The students may satirize any television show, movie or literary work. They may want to create their own newscast with mock interviews and satirical stories.
4. The teacher and students analyze the concepts of parody used in each videotaped presentation and the techniques used to achieve the results.

RESOURCES

School resource/media center
Video or film examples of parody
Drama specialists or drama company

APPENDIX

Prototypes Indexed According to General Curriculum Areas

Area	Prototype Number
Business	11, 12
Foreign Languages	1
Geography	1
History	7, 8, 9, 10, 15
Language Arts/English	1, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25
Mathematics	6, 11
Physical Education	12
Reading	3, 8, 12, 13, 14, 16, 17, 21, 22
Science	2, 3, 5, 12, 13, 16
Social Studies	1, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16
Writing	8, 13, 14, 16, 17

Prototypes Indexed By Approximate Duration

Short-Term Prototypes
(Prototypes generally involving 1 week or less)

		Suggested Time Span
2.	Build-a-Bug	3-4 classes
3.	Creative Timelines	1 week or open
6.	Geometric Shapes	1-3 classes
7.	The Good Ole Days	1 week
10.	The "Me" Generation: 1960's-1970's in America	1 week
12.	Montage/Collage Skills for Social Studies	3 classes-1 week
18.	Time Capsule	3 classes
23.	Puppet Theater	3-5 classes
24.	Three Dimensional Character Portraits	4 classes
25.	Video Parody	1 week

Medium-Term Prototypes
(Prototypes generally involving from 1 week to 1 month)

1.	Arm-Chair Trip to a Country	3 weeks
5.	Dinosaurs	1-2 weeks
8.	Great Individuals, Famous Americans	1-2 weeks
9.	A Historical Fashion Show	1-2 weeks
11.	Mini-Factory or Mini-Corporation	1-2 weeks
13.	Mythology	1 week-1 month
14.	Nineteenth-Century Architecture	2 weeks
15.	The 1920's and 1930's	2 weeks
19.	Artist's Analysis	2 weeks

Long-Term Prototypes
(Prototypes involving open or continuing periods of time)

3.	Creative Timelines	Year
4.	Current Affairs	Year
16.	Teaching Paragraph Development	Periodic
17.	Teaching The Sequencing of Ideas	Open
20.	Book Report Posters	Open
21.	Caricature	Open
22.	Classic Comics	Open